



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act,  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,  
Publishers

15-17 East 40th Street  
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer.  
15-17 East 40th Street  
REGINALD TOWNSEND, Secretary.  
15-17 East 40th Street

## SUBSCRIPTION RATES

YEAR, IN ADVANCE	-	-	-	\$3.00
Canada	-	-	-	3.35
Foreign Countries	-	-	-	3.75
Single Copies	-	-	-	.10

## CHANGE OF ADDRESS

When a change of address is requested,  
both the new and old address should be  
given. Two weeks' notice is required for  
changing an address.

## DISCONTINUANCES

If a subscriber wishes his or her paper  
discontinued at expiration of his or her sub-  
scription, notice to that effect should be  
sent; otherwise it will be assumed that a  
continuance is expected and bill will be sent  
and payment should follow.

WHERE ART NEWS MAY BE  
OBTAINED IN NEW YORK

Brentano's - - Fifth Ave. and 27th St.  
Powell's Art Gallery - - 983 Sixth Ave.

## WASHINGTON

Brentano's - - - - F and 12th Streets

## LONDON

Art News Office - 17 Old Burlington St.  
Bottom, News Agent,  
32 Duke St., St. James, S. W.

## PARIS

Chaine & Simonson - 19 Rue Caumartin

## SPECIAL ANNOUNCEMENT

The remaining monthly issue of the  
AMERICAN ART NEWS for the sea-  
son will be published Saturday, Sep-  
tember 13. The weekly issues will be  
resumed on Saturday, October 11, when  
new volume XVII will begin.

## THE JULY BURLINGTON

A Quentin Matsys, representing "The  
Virgin and Child with Another Female  
Saint," forms the frontispiece of the  
July number of the Burlington Maga-  
zine, accompanied by an interesting  
note by Tancred Borenius. W. R.  
Lethaby continues his studies of "Eng-  
lish Primitives" (Part VIII), and illus-  
trates his article with reproductions of  
paintings by Master Walter of Dur-  
ham, King's Painter (XIII century),  
and of his son Thomas.

"The Frescoes of the Casa Borromeo  
at Rome," is the title of a delightful  
paper by Lionel Cust on these compar-  
atively little known examples of late  
mediaeval art.

H. Clifford Smith writes cleverly on  
"Two English Court Cupboards," now  
in the collection of Sir Alfred Mond,  
and H. Avray Tipping concludes his  
"English Furniture of the Cabriole Pe-  
riod"; both articles are accompanied by  
excellent illustrations. The "Institut  
d'Etudis Catalans" is the subject of an  
interesting communication by Ran-  
dolph Schwabe on the "Renaixença ci-  
entífica catalana," and is followed by  
Part III of "Recent Acquisitions for  
Public Collections," by Bernard Rack-  
ham.

## ART IMPORTATIONS

The figures recorded in another col-  
umn giving the amount of art importa-  
tions for the eleven months ending in  
May, 1918, show a marked decrease  
from the statistics of a year ago. This  
is not surprising when all conditions  
are taken into consideration. In fact, it  
is almost more surprising that art im-  
portations for the past year amount to  
nearly \$10,000,000, in view of Govern-  
ment restrictions and the great diffi-  
culties encountered in transporting  
works of art overseas.

## AN ART TAX LEVIED

As was to have been expected under  
war time conditions, and with the pres-  
ent attitude of Chairman Kitchin (of  
North Carolina), Chairman of the  
Ways and Means Committee of the  
House, on the question of taxation of  
what he and some of his associates are  
reported as calling "luxuries of the  
rich," the Committee recommends a  
10% tax on all art works sold after  
the passage of the new revenue bill.

With this recommendation the Sen-  
ate Committee and the Joint Confer-  
ence Committee of both the Senate and  
House will undoubtedly agree, so that  
American art dealers and artists may  
as well begin to plan to adjust their  
business and work to the new burden.

This action of Congress has been  
taken, despite the clear and logical  
argument of the brief submitted to the  
House Committee by counsel for the  
recently organized American Art  
Dealers' Association against any tax  
on art, an appealing and also logical  
argument against such tax submitted  
by a committee of leading American  
artists, a personal argument made be-  
fore the committee by prominent ar-  
tists and dealers, and long and well  
considered protests submitted by the  
Providence "Beachcombers," Mr. J. W.  
Young, the well known Chicago art  
dealer, and other art organizations  
and artists.

We regret that lack of space, and  
the further fact that the protests of  
the "Beachcombers" and Mr. Young  
really only emphasize the argument  
against the tax of the art dealers' and  
artists' briefs above mentioned, pre-  
vent their publication, although in  
type, in this issue.

Despite what seems to be the in-  
justice and illogicality of a tax on  
education in this country—for such it  
seems to us a tax on art really is—it  
is gratifying that sufficient attention  
at least was paid to the artists' and  
dealers' arguments, even by those  
members of the House Committee who  
represent communities where art does  
not flourish, to substitute a 10% for  
the first planned 25% art tax.

So the American art world should  
be grateful for the small favor of a re-  
duction of a proposed ruinous tax to  
one that, while onerous and injurious  
to the cause of education, can be  
borne, it is to be hoped, only tem-  
porarily, and the framers of the ad-  
mirable and logical protests against  
any art tax may content themselves  
with the knowledge that their labor  
was not entirely vain.

## NOT THE MACBETH

The July issue of the ART NEWS con-  
tained a news paragraph, previously  
published in all the dailies, as the news  
broke before we went to press with  
said issue, relative to the arrest, on the  
charge of smuggling pictures, of one  
William Macbeth.

As the William Macbeth in question  
was charged with smuggling "foreign  
pictures" only, and as the well known  
and old established house of William  
Macbeth & Son has never dealt in any  
but American pictures and sculptures,  
and has long enjoyed the deserved rep-

utation of honest dealing, we thought  
it superogatory to even mention the  
fact that the accused dealer had no pos-  
sible connection with the firm above  
mentioned.

It is therefore with the greatest sur-  
prise that we learn that there have been  
rumors connecting the Macbeth  
charged with smuggling, with William  
Macbeth & Son.

These rumors can be categorically  
denied.

## A USEFUL MAN GONE

In the recent passing of Charles  
Henry Hart, the art world loses an  
able and useful man. Not a good art  
"expert" in the real meaning of the  
term, for he was not always a safe  
authority on the technique of even the  
early American painters—whose work  
he best knew and had most carefully  
studied—his well, legally trained mind,  
a memory of rare accuracy for his-  
torical dates and facts, and a persis-  
tency and care in "ferreting" out old  
and forgotten data made his judgment  
as to the authenticity of early Ameri-  
can pictures most valuable. He ex-  
posed many shams and "discovered"  
several unknown painters of Colonial  
and Revolutionary days in America.  
He also had the "courage of his con-  
victions," and insisted on signing any  
published material, often when he knew  
such signing would make him new  
enemies and intensify the bitterness of  
enemies already made.

Naturally Charles Henry Hart was  
not a widely popular man in the  
American art world, but his knowl-  
edge, ability and courage won for him  
the respect and admiration of those  
who really knew and understood him,  
even when at times they differed with  
him.

His work for and contributions to  
the history of early American art were  
most valuable—in fact, unique—and  
his reputation as the historian of and  
authority on early American art will  
grow and endure.

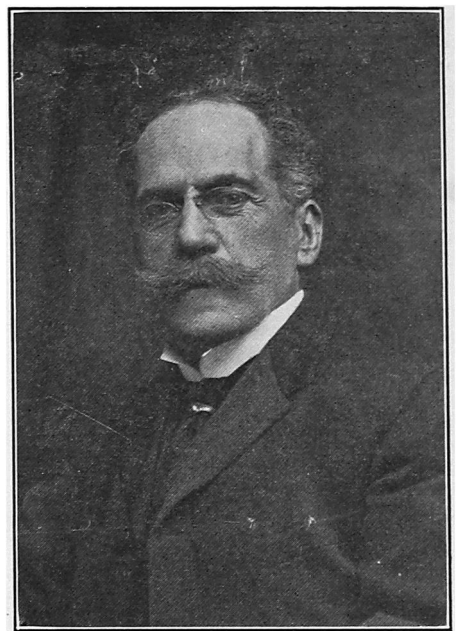
## SUMMER ART EXHIBITIONS

Although this is the quiet season in  
the art world, it is encouraging to note  
the interest manifested in the various  
summer art exhibitions now in progress  
at seaside and inland resorts. Exhibi-  
tions have already taken place at New-  
port, Bar Harbor and Provincetown,  
Mass., where the "Beach Combers"  
form a progressive art colony, and the  
Mystic Art Association in Connecticut  
makes its fifth annual display of pic-  
tures by American artists this week,  
the proceeds to be donated to the Red  
Cross.

Preparations are already under way  
for the annual exhibition of pictures  
and sculpture at Stockbridge, Mass., as  
noted in our news columns, and the  
names of artists who make this a sum-  
mer field are familiar to visitors who  
attend the large exhibitions of the late  
autumn and winter season.

The fact stands out, that by careful  
management and discrimination in the  
selection of paintings and sculpture,  
high grade exhibitions may be organ-  
ized, as a prominent landscapist sug-  
gests, in the small towns. As he says,  
these exhibitions are worth while edu-  
cationally, and if well managed, also  
pay.

## OBITUARY



Charles Henry Hart

Charles Henry Hart, a familiar figure in  
the art world, an authority on American  
art, particularly of the Revolutionary period,  
and of the portraiture of Gilbert Stuart,  
died on July 29, after a long illness, at his  
home, 970 Park Ave. He was in his seven-  
ty-first year. Before the outbreak of the  
European war Mr. Hart commenced the  
gathering of material for a "Life of Gilbert  
Stuart," and he was engaged upon this work  
when illness overtook him.

The writer is survived by his wife, who  
was Miss Anita Beatriz Arabe, daughter  
of the late Muriel Everson of New Orleans,  
and Alfonso Gonzales y Arabe, a member  
of an old Spanish family. They were mar-  
ried in 1912. His first wife, who was Miss  
Armine Nixon, a great granddaughter of  
Robert Morris, of Revolutionary fame, died  
in 1897. In 1906 he married Miss Marianne  
Livingston Phillips of Germantown, Pa.,  
his third marriage taking place six years  
later.

Mr. Hart was born in Philadelphia and  
made his home in that city until three years  
ago, when he came to New York. He was  
graduated from the University of Pennsyl-  
vania in 1869. From 1882 until 1902 he was  
a director of the Pennsylvania Academy of  
Fine Arts, and was chairman of the com-  
mittee on retrospective American art at the  
Chicago Exposition in 1893.

Mr. Hart was perhaps best known in this  
city by reason of the fact that he denied the  
authenticity of the portraits of Don Josef  
de Jaudenes Nebet, first Spanish Minister to  
the United States, and of Doña Matilde  
Stoughton de Jaudenes.

The art writer had a tendency for shat-  
tering popular artistic idols, and in 1907  
published his "Frauds in Historical Por-  
traiture." Five years later he upset the pre-  
vailing notion that Benjamin West was a  
Quaker. In 1911, in his "Memoirs of the  
Life and Works of Jean Antoine Houdon,  
sculptor of Voltaire and Washington," he  
reopened the controversy as to whether it  
was the body of Paul Jones that was dis-  
covered in Paris on April 14, 1905, by Gen-  
eral Horace Porter, then Ambassador to  
France.

He was a member of the American His-  
torical Association and the historical socie-  
ties of several other States.

He was the author of the articles on Phil-  
adelphia which appeared in the Encyclo-  
paedia in 1885 and 1903. "Bibliographia  
Lincolniensis," "Memoir of W. H. Prescott,"  
"Life Portraits of Great Americans," "Por-  
traits of Washington," "Biography of Rob-  
ert Morris," "Turner, the Dream Painter,"  
"Browne's Life Masks of Great Ameri-  
cans," "Gilbert Stuart's Portraits of Wo-  
men."

Mr. Hart was a member of the Royal  
Society of London, the Lenox Club of  
Lenox, Mass., and the Players' Club of  
this city.

## Hugh Cameron, R. S. A.

The death of Hugh Cameron, R. S. A.,  
one of the oldest members of the Scottish  
Academy, is announced in London.

He was a native of Edinburgh, where he  
was born in 1833, and received his art edu-  
cation at the Trustees' Academy there, un-  
der Robert Scott Lauder.

Mr. Cameron migrated to London, but  
only to remain for a few years, between  
1876 and 1887. There is no doubt that in  
his native country he found both the sub-  
jects and inspiration for his best work.  
"A Lonely Life," which has been judged  
his masterpiece, is typical in the simple  
elements—a peasant woman entering her  
cottage at the close of day—of which its  
story is composed. Mr. Cameron was  
elected an associate of the Scottish  
Academy along with McTaggart in 1859,  
when he was twenty-four, and became a  
full member ten years later.